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Returning the Public Voice

by Michelle Gagnon

People don't rant and rave. They rant or they rave. This cliché, like many others, if thought about for more than, oh say five seconds, proves to be paradoxical and meaningless.

Nick Toczek, a balding bloke from Bradford, England, caught on to this idea a while back. Like many

slaves and
slobs in
colourless jobs
rising prices
national crises
fashions and
passions
and other
devices

other rant/performance poets, Toczek speaks harshly of matters unworthy of praise. Rant poetry, a literary style most prevalent in the UK, delivers a rhythmic (or a-rhythmic) attack on its audience. Devised to free poetry from its tedium, it is almost always political, anti-establishment and anti-conformity.

Toczek has performed for close to twenty years, published 11 books, released several albums and toured Europe, the U.S. and Canada. With a new tape about to be released - the CIA tape, for Conspiracy of International Anarchists - and a performance this past week in Ultimatum II's program, Toczek spoke to the *Daily* of his work, his politics, the UK and Canada.

Daily: Your debut tour of Canada was made possible by contacts established with local performers, Rhythm Activism and Mecca Normal. How were these contacts established?

N.T: It was actually quite a complex process and pretty much a chance thing. I was running punk gigs in Britain and I put D.O.A. on. Their manager, Ken Lester, also writes poetry and took one of my tapes home with him. He was really keen on the work and ran off some tapes...illegally. The main fact is that there's no copyright on my material so people are free to run off copies of it.

Daily: Why is that?

N.T: That's to do with my anarchist politics. Anyway, Ken gave copies to members of Rhythm Activism and Mecca Normal. So gradually, I started corresponding with people over here. Then I was asked to do the festival (Ultimatum) which however, didn't offer enough to cover my expenses. So Norman (of Rhythm Activism) offered to set up a tour to help fund the rest of the money to cover me.

They sent me their material along with Mecca Normal's and it sounded like a wild good idea to work with them. From my point of view, it's been great to work in an anarchist package. That's my politics and in England far more people are left wing. There are very few anarchists and a lot of punks that churn out standard *Smash the State*, *Save the Animals* lyrics.

Daily: Have you worked in this same format before?

N.T: Actually, about three months back, I did my first gig within a fully anarchist package. The gig was in the North of England and included both British and Dutch bands and poets. It was done to raise money for Jello Biafra's court case. We made about \$700.

Daily: Great. He won too.

N.T: Yea, so now he's got all this money to spend...

Daily: You seem to be saying that Canada has a stronger politicized community than Britain. Is this so?

N.T: It's been exciting meeting so many people who are actually anarchists and who are active as such. What you've got in this country, I think, is a fairly high profile political alternative. That is, they can get access to the media in a way that you certainly can't in Britain. I couldn't talk about my politics on British radio. They wouldn't broadcast it. In fact, what you've got in Britain is a fairly comfortable, right-wing media.

Daily: Is this to say that the media has enough influence to change your work?

N.T: The fact is, if the papers chose to do so, they could splash the fact that I'm an anarchist and they'd stop me doing work in schools, working in prisons, community work... So it's quite an interesting basis on which to work. In some ways it's frustrating because you can't get out to a wide public but on the other hand, it makes you quite powerful and quite frightening. I've often said that what we've got in Britain is a system of freedom of speech which is simply the right to be ignored.

Daily: Do you see the labour party as a political alternative? Or even as a compromise?

N.T: The labour party? Oh, it's useless, completely. It occupies the area

doesn't see itself as doing it, but it does.

Daily: Because of these difficulties with the media, where is rant poetry's audience located?

N.T: The biggest audience is on the rock circuit. To some extent it is a political audience, but this type of performance poetry built up very much in the wake of punk. Two things happened with punk. One was the feeling that anyone could get up on stage and do stuff. And

"The frightening thought is that
I say things, people agree, and
nothing happens"

that ten years ago the Conservative party occupied. The Conservatives have moved to the far right, the Labour party is now occupying a slightly right of center position. It

also the fact that words became important again.

Daily: Where does your poetry fit into your political outlook?

N.T: I'm very committedly anar-

chist. That's to say that I believe people should take up their own future and present into their own hands. My belief is that democracy is our failure to control our own lives. It's a vast, vast compromise that's totally unacceptable. I'd like to see people look to themselves first.

So the first thing that I hope that I do in my work is to give other people confidence. I'm not into making people believe what I believe. I just think that performance poetry is the ultimate in self-expression that's accessible to almost everyone.

Daily: Do you consider performance poetry a form of entertainment as well as a means of self-expression?

N.T: I'm primarily a performer, not an entertainer. The difference between a performer and an entertainer is that a performer is someone concerned with getting across his work. An entertainer seeks to please. I seek to entertain.

Daily: Is your work designed to shock as well?

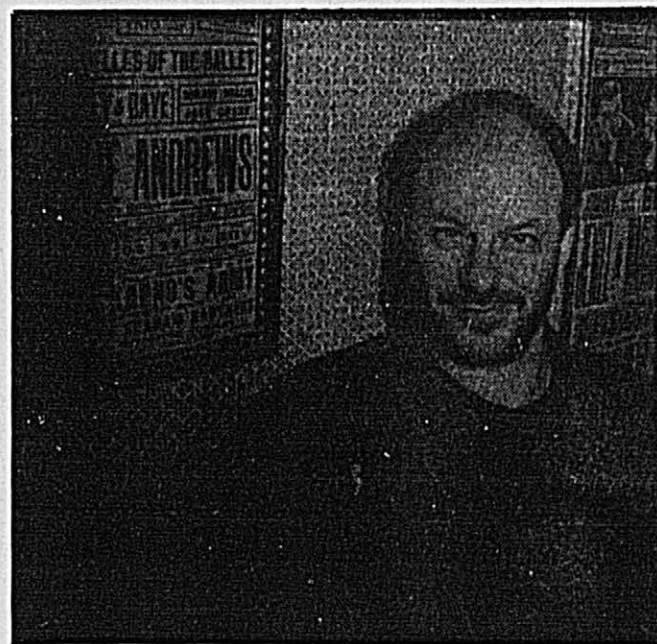
N.T: Into listening, yea. But I wouldn't use shock just for its own sake. That's a very thin disguise, people see through it. I try to latch on to common human life experiences in my work. So that people can identify very easily with things that I'm talking about. It's trying to return the public voice to the private individual. The frightening thought is that I say things, people agree, and nothing happens.

Daily: Does this mean that you have a very limited audience?

N.T: I'm really keen to reach audiences that I disagree with. I don't like the idea of getting surrounded by cliquey, sycophantic audiences. That situation can happen very easily to someone who's politically active. I think that's what happened with Red Wedge (Billy Bragg, Style Council).

Daily: How has your work been accepted in Canada?

N.T: The novelty helps carry it here. People are used to poetry being boring. In Britain, we've reached the point where you'd go to a rock concert and in between the bands there'd be a queue of poets at the side of the stage going "Can I get up and do a rant?"



Chewing the fat with Chi-pig

by Egg and Pierre Tordjman

"Tell the manager of this place to fucking turn the volume up" cried Chi-Pig, lead singer of Edmontonian hardcore band, SNFU.

Lyrics were close to inaudible at Station 10 on Tuesday night. But you could see what was happening with one of Canada's best. Half of the eighty or so hardcore-goth-punk-skin-flower types were overcrowding the dance floor, falling onto the stage, sweating like mad and not giving a fuck about the hockey game - Hell! I had fifty bucks on the Russian team.

Why crowd here rather than behind a brain-killing teevee? Well, maybe for the pounds of sweat to be exchanged with unknown alternative creatures flying over your head. But most likely for the antics of Chi-Pig and for the hard and fast driving beat of SNFU's music.

The SNFU package included pil-

low fights, beach ball playing, beer spilling and twenty-odd, tightly played songs, "eight of them worthy of being on the next album", said Chi. The music was high energy, non-political hardcore. Taken as just that, it was one of the better shows in town this fall.

Between sets, the *Daily* asked Chi a few questions.

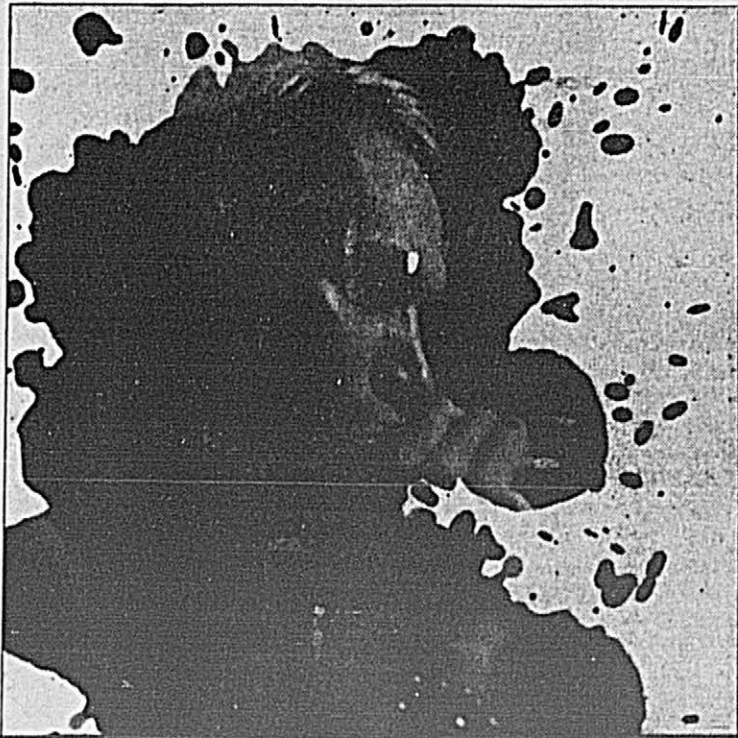
Daily: Who's your new drummer?

Chi-pig: He's not that new, we've had him since June '86, when ours left for DOA. His name's Ted, we imported him from Winnipeg where he played for Last Gasp. We've also had a new bass player since May '87, Kurtis.

Daily: How do you feel about opening for metal bands like Voivod at the Spectrum? Is it because the hardcore scene is dead?

Chi-pig: Not at all. We did it for the exposure, we tried to reach a public

continued on page 6



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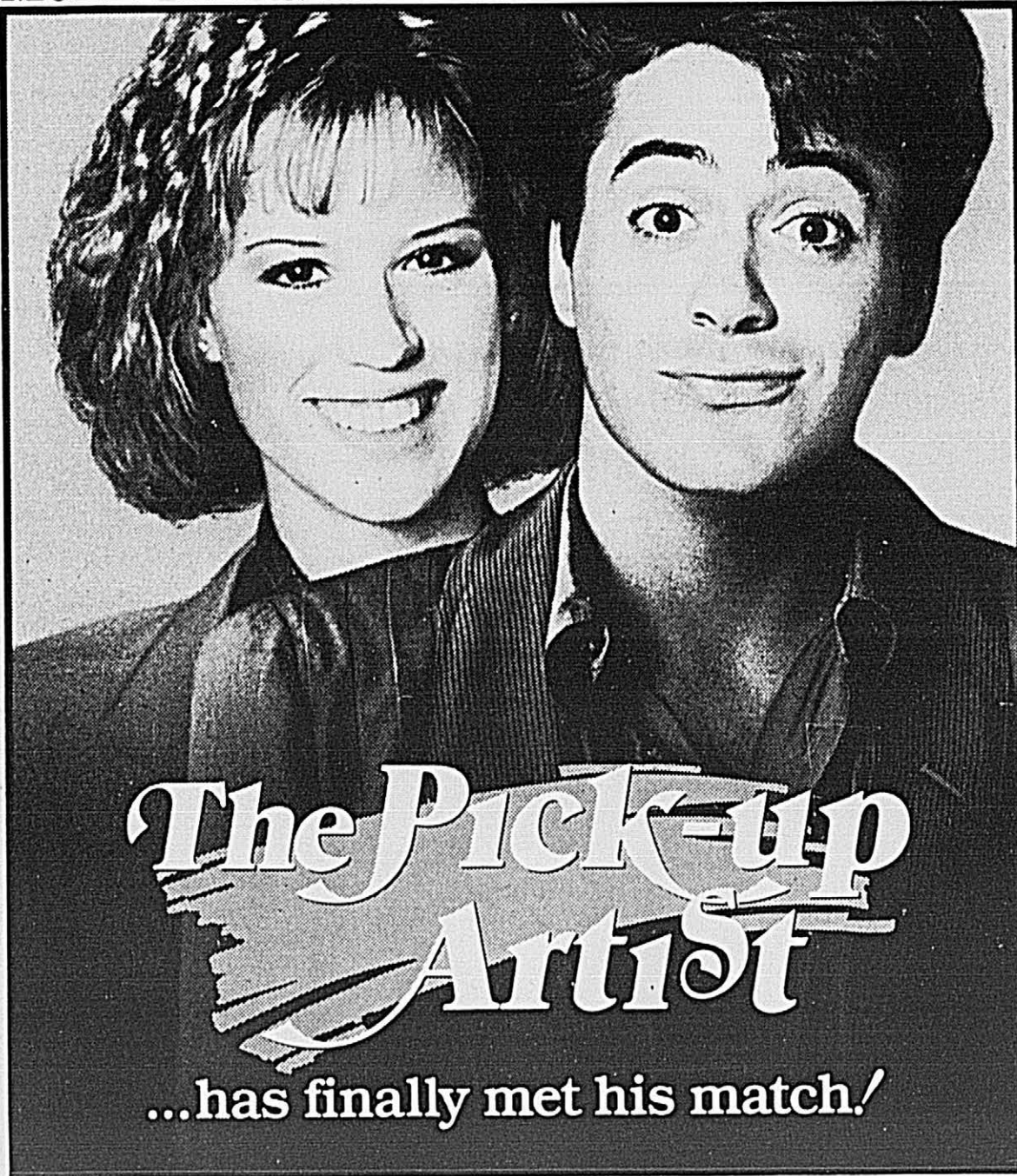
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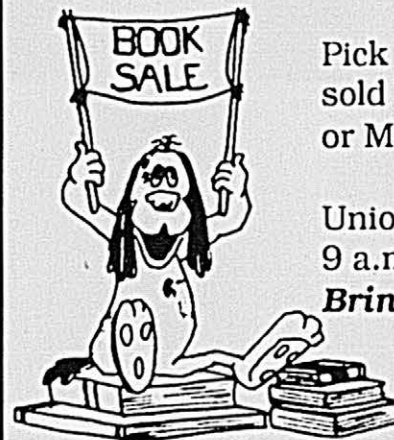
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Off to explore the garden

by Tina Metaxas

"I am the dean in my own university and the architect of my house. I was inspired to play music and not influenced, see? So, I'm just doing what was put inside of me. And there are so much other beautiful pictures to paint my brother that I cannot describe them, yunno. 'Cause it takes me more than a thousand million zillion years to finish exploring the garden of inspiration, see?" - Peter Tosh 1983

He was born Winston Hubert McIntosh. But the world simply

knew him as Peter Tosh, one of the original Wailers, who along with Bob Marley and Bunny Wailer made reggae music and its message known internationally.

On the night of September 11th Peter Tosh was murdered in his home during what was, according to Jamaican police authorities, a "robbery". Over the weekend many Jamaicans and reggae fans all over the world mourned his death; but Peter Tosh, like Bob Marley, will always live.

In 1974 Peter Tosh left the Wailers to pursue his own career. He went

on to record various albums such as *Legalize It*, *Equal Rights*, *Bush Doctor*, *Mystic Man*, and *Wanted Dread and Alive* which established him as one of the most influential Jamaican reggae singers. Not only is he respected for his music but also for his unbending Rastafarian preachings and austere critiques on the evils of the *shitstem*, a word which he used to refer to the corrupt system.

His most famous concert was in 1978, the controversial 'Peace Conference' in Kingston, where he was backed up by *Word, Sound, and*

Power, Sly Dunbar, and Robbie Shakespeare. He spent forty five minutes making a blustering speech on the evils of the *shitstem* and on the oppression of the poor in the country. He was a leading advocate of human rights as well as of the legalization of marijuana. Harassment, beatings and jailings ensued from his outspoken beliefs.

Peter Tosh played Montréal in 1983 with the Police, Talking Heads and Stevie Ray Vaughn. He had just finished recording a new album, *No Nuclear War*, which will soon be released. Peter Tosh's music says it all, and as Brother Bob sang, "How long shall they kill our prophets while we stand aside and look..." Yes, for how long?



Spanish dynasties of desire

by Charles Cole

At first glance, *Law of Desire* has a giddy seventies feel to it. People snort cocaine, strip and make love with abandon. They don't care about the consequences. It's fun to watch, like "Dynasty" set in ancient Greece instead of Denver, with the gods tight in the thick of things tampering with fate.

Tina changes sex to suit her father's sexual preference. A mother abandons her child. There is even a bit of an Oedipal thing going on between another mother and her son in a bathroom scene. The mother knocks on the door and wants to come in. "What are you doing in there?" she asks. But it's ok, he's only burning an awful looking Hawaiian shirt in the toilet bowl. The movie goes on and on bringing on a sense of queasy dizziness.

At the center of this madness, Spanish film maker Pedro Almodovar has created an oasis of calm, Tina. Tina is a transsexual who prays to God a lot. One wall in her

living room has been set up as the inside of a Catholic church. She worries about her brother Pedro, a famous director, not because he does cocaine, (Tina loves cocaine too), but because he sleeps around.

Not true, Pedro is tired of the young and the beautiful throwing themselves at him to get parts in his movies. Pedro thinks he has found true love with Juan, who leaves him for a summer job in a snack bar. A case of unrequited love? Pedro thinks so, but he is so complicated we can't be sure. For instance, dissatisfied with a letter sent by Juan, Pedro types up the letter he would have liked to receive. He then sends it off to the snack bar with "Just sign it, and send it back as if you really wrote it," scrawled at the bottom. Funny, but a tad crazy, no?

Antonio now enters the picture. Pedro does strange things without being crazy. Antonio is. He sees one of Pedro's films, and that's it, love at first sight (without the "sight"). Almodovar comes up with some lovely scenes and some lovely performances in this part of the movie. We see Pedro's surprise as he realizes Antonio is out of control. Antonio lights two cigarettes, gives one to the astonished Pedro, then throws the burning cigarettes on the rug so they can kiss. We identify immediately — with both parties. Things start to get complicated. Suffice to say that the awful Hawaiian shirt plays a major role, and that Antonio is so driven by his passion for Pedro he even seduces Tina. But any amusement disappears with the arrival of the tragic.

It comes dripping out of the cracks of the clichés Almodovar has been throwing at us. It's almost as if Almodovar says what he wants to say by going full speed in the opposite direction, magically reversing himself at the last moment to hit the nail square on the head. Hollywood does just the opposite. It hits us on the head until even the dumbest among us gets the message, which, when you think about it for a half a second, turns out to be one lie after another.

Braineater cum Cummins

by Michelle Gagnon

Vancouver's multi-talented *enfant terrible*, I, Braineater, hit town this week to devour the city's kultural crowd.

Jim Cummins, a.k.a. I, Braineater, has been one of Canada's most active artsies over the last six years. Better known as a musician, although some claim he's a better

artist, Cummins started off with the Braineaters, "a real wild punk rock band," explained Cummins.

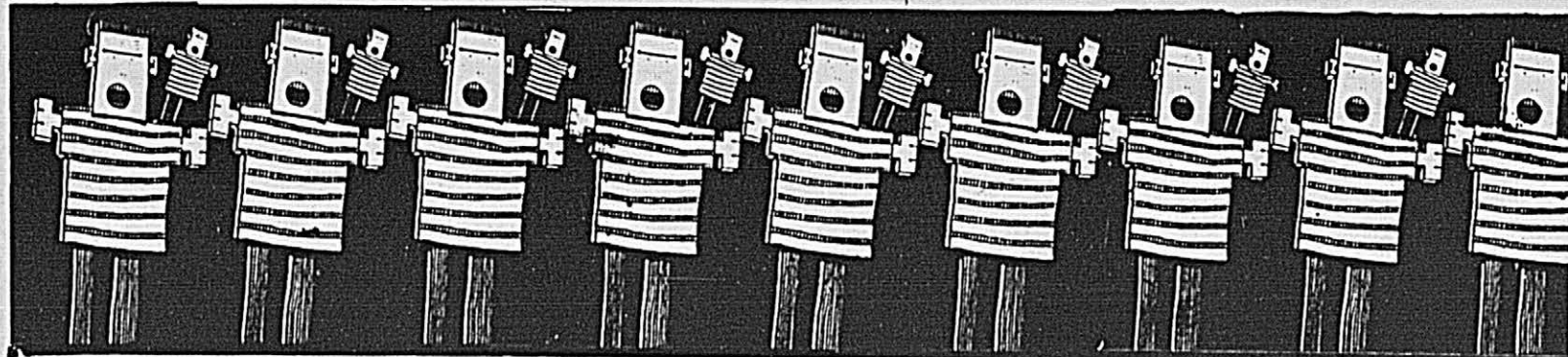
After six months of playing together and getting on each other's nerves, the Braineaters played the Commodore in Vancouver. "The gig turned out as a brawl," and so died the Braineaters. "So I carried on the idea, becoming I, Braineater," said Cummins.

Since then, Cummins has been traipsing across the country and down to the U.S., putting on art exhibits, fashion shows, alternative literature shows and releasing albums.

He's just released a remix of Elvis' *Love Me Tender* which, "instead of being slow, has a disco, rompin' stompin' beat to it." He's also just finished a musical involving every-

thing from Vaudeville to cartoon-type comic relief. "It's like the Pee-Wee Herman of Rock'n'Roll, I guess," claimed Cummins.

I, Braineater will be performing solo at Poodles, Friday night. What to expect? "Well, it'll be me, my vocals and my guitar. Something like T. Rex meets Elvis combination." Don't worry, necessarily revamped.



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10000 Maniacs
In My Tribe
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by Mark Coté

Don't let the name deceive you. The 10 000 Maniacs are not a thrashing hardcore group. They're actually one of America's most underrated bands, whose new album, *In My Tribe*, firmly entrenches them in music's underground.

Led by songwriter, vocalist Nathalie Merchant, the Maniacs emerged out of the suburbs of Buffalo, N.Y. a few years back. Counting R.E.M. as one of their earliest admirers, the band gained original prominence touring with R.E.M. last year.

Their melodic, guitar oriented sound is separated from the rest of America's rock renaissance (REM, Replacements, Guadacanal Diary) by Merchant's distinctive vocals and her folk sensibilities.

The omission of a lyric sheet on their first album, *The Wishing Chair*, made the deciphering of Merchant's dense lyrics a daunting task. The inclusion of lyrics in *In My Tribe* has revealed Merchant as one of music's strongest lyricists in recent years.

She writes in a highly personalized form and tackles a wide range of issues. The record kicks off with *What's the Matter There?* which has an upbeat sound and lyrics which reveal someone's inability to deal with the child abuse witnessed on her street. *Gunshy* echoes *Full Metal Jacket* as Merchant bemoans her brother's return from boot camp.

Merchant uses dense lyrical imagery and forgoes traditional rhyming structures and choruses. *A Campfire Sore* is the perfect example of this style. Helped out on vocals by REM's Michael Stipe, the song attacks modern greed.

Other songs range from a remake of Cat Stevens' *Peace Train* to a ballad entitled *Verdi Cries* in which Merchant evokes lost images from her youth.

In My Tribe is unquestionably the 10 000 Maniacs' strongest effort to date. Throughout the album, Merchant's distinctive songwriting and lyrics present a potent fusion of '60s folk rock and '80s guitar rock, carving their own niche in today's music.

It Came From Canada
Volume 3
Og

by Stroh Purdy and Natasha Paireadeau

Another Hep album to come out of Og Records lately is *It Came From Canada, Volume 3*. It claims to be "The finest in shakin' rockabilly, psychabilly, garage rock, punk, urban primitive swing, hillbilly garage, and just plain cool stuff."

Supposedly a collection of Canadian music, it's more a collection of Montréal music, as eight of the fifteen bands are from thereabouts - perhaps due to the fact that Og is Montréal based. But this is the only criticism one can level at it, possible misrepresentation of the music scene in Canada.

The "fifteen wild numbers" vaingoddawful to wunderbar, deperpersonal tastes. The bands include Jerry and the Sons of Rhythm, Condo and His Hard Rock, Chris Houston, the Mongols, Doo, the Gruesomes, Condition Me Psycho, and so on and so forth.

Chris Houston's 'Baby Jesus' is a catchy number. The album also put out an interesting tune, a lead singer recently fell to his death off a roof top.

Condition gives us a be-bop, modern style torch-song version of *How Deep Is Your Love*. Think what you will. Advice is, if you have a friend who is mildly interested in becoming a wonderful relic of the eighties in twenty years, though what like an old Nehru jacket.

The Replacements
Pleased to Meet Me
Sire

by Mark Coté

Some rock and roll performers don't know what it's all about. Their music is a soap box for their vaunted political opinions or a departure point to more serious music. Well, say hello to The Replacements. This garage band juggernaut's new album *Pleased to Meet Me* is an example of what rock and roll should be - fast, loud and fun.

Darlings of the hip music scene, the Replacements hail from the town where Tyler Moore made famous, Minneapolis. While their musical approach is innovative, they have a self-effacing



No Mess Death

by Aislinn Mosher

Constant action collides with nifty car chases, blood, gore and the occasional bit of sex. Sound exciting? Well this scene is, and is to be enjoyed, because it's about all you've got.

In *Fourth Protocol*, Michael Caine returns to the spy thriller cosmos, the film genre that suits him best. He's smart, tough, suave and takes risks in great looking 100 percent wool sweaters.

Caine is Preston, a strong willed, cocky agent for the British secret service. Pierce Brosnan, alias comrade Petrovsky, alias Mr. Ross is, of course, a Britain based KGB agent assigned a tricky wicket. He has to build an atomic bomb (a quick stop at the hardware store?) in his attic which is incidentally right next door to a U.S. airbase. After building the bomb, Ross has to wait for the unimaginative code

word - Col. Khadafi - to blow the surrounding area to smithereens.

Through insignificant clues, Preston discovers Petrovsky's machinations. He has no idea who is building the bomb or the reason behind it, but the film must go on and so begins the stalking of the elusive Mr. Ross.

Brosnan, who might consider returning to *Remington Steele*, plays an expert assassin, an iceman who kills happily without making a mess. But is this stuff scary enough? Nope. Without the necessary gear - the motorcycle, the calculated scowl and the leather suit - Brosnan is left with the one and only expression he has, a dull, uninteresting scowl.

Fourth Protocol has almost all the content of a Bond flick. International espionage, fast cars, clean although slightly stained murders and a wealth of very useful trinkets. It's just a bit smarter, that's all. Maybe because of the mutinous Caine?

berant style that gives conventional and roll a fresh face,

The departure of lead guitarist Stenson left many feeling that the placements' future was in jeopardy. Singer/songwriter Paul Westerberg picked up the slack and is showing off his strongest songwriting.

The songs recount the trials and tribulations of any young person. From drunk, "Red, Red Wine", to dumped, "Never Mind", Westerberg manages to avoid rock clichés. In an unassuming style almost bettersubtlety as a songwriter. Almost, he slips putdowns like "You're the cutest guy I ever have smelt" and "I'm a realist one-liners like 'Jesus ride me, he never buys us any' throughout the album.

In the end, the Replacements do have a good time. Chances are, if you're a fan of the band, you'll sweep you up and take you because The Replacements do alone.

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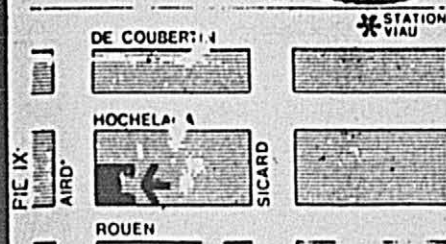


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REM
Document
IRS

by Mark Coté

It isn't easy being the number one cult band. REM knows this. As the leading purveyors of hip music for the past few years, REM's growing popularity has given them an increasingly fine line to walk. The release of their fifth L.P., *Document*, brings them to the very edge of cult underground and the beginning of the new mainstream.

Since bursting out of Athens, Georgia in 1982, REM has wasted no time assuming the role of standard bearers of America's underground rock scene. A deluge of bands have followed: *Guadalcanal Diary*, *The Smithereens*, *The Blasters*, *Hüsker Dü*, and more. By no means are they all offsprings of REM, but they are all part of the same tradition that REM has been leading and expanding. The question is, has REM now pushed those limits to a breaking point?

Witness the decline of the punk/new wave movement. *The Clash*, *Generation X* and *Simple Minds* were all once innovators in a scene that existed somewhere outside of and oblivious to the mainstream. Yet by the time the mainstream altered to accept them, these groups had shrivelled to vacuous shells of their former selves.

Has REM reached the same point in their career? Thankfully no. While *Document* is not their strongest album to date, it has enough fresh innovations to keep their very distinct style in a dynamic state.

The album opens on a less than promising note. 'The Finest Worksong', and 'Welcome to the Occupation' serve up standard REM fare that could have been found in the outtakes of any previous album.

'Exhuming McCarthy' returns REM to their exalted position as shrouded southern mystics. Some people have said that because you can now understand Michael Stipe's lyrics they are more accessible. They have missed the point. Yes, you can have Stipe saying 'We're walking on stones, walking on coals' to improve your business accumen' with Sen. McCarthy babbling in the background. So what?

Side one ends off in a torrent with 'It's the End of the World as We Know It (and

I feel fine)' perhaps their best song to date. Stipe sets the tone for REM's armageddon: 'That's great/ It starts with an earthquake/Birds and snakes and zeroplanes/Lenny Bruce is not afraid.' From there a galloping beat propels the band forward while Stipe delivers a cryptic series of images at a torrential rate.

The album ends off on a moody almost foreboding note. 'Oddfellows Local 151' proves that REM has not fully emerged from the underground. Buck's cutting guitar sets off an eerie tone in Stipe's vocals as he cries out, 'Wash off the blood, wash off the 151'.

So with the release of *Document*, REM is brought closer to mainstream, but luckily it has not been at the expense of their musical content. At least not yet.

Deja Voodoo
The Worst of Deja Voodoo
Og

by Stroh Purdy and Natasha Pairaudeau

Deja Voodoo's newest album really isn't new, but "a grab bag of stuff that hasn't appeared on their albums before." Perhaps this is why *The Worst of Deja Voodoo* is by far their best.

At first impression, it's a very anti-Voodoo album in that all the songs don't sound the same. Nor are they even variations on the same three chords. Voodoo sludgebilly has always seemed repetitive in its very nature.

'Yeah' is all of two seconds long, yet drums, guitar, and vocals are all discernable. Perhaps a new term, 'sludge-minimalism', should be coined.

'More Songs about Buildings and Food' (a long twenty-three seconds) is more their usual fare, replete with sludge wit, sludge guitar, and sludge drums. This is a song that would be an AM radio hit, if Deja Voodoo were like Corey Hart (?). 'Peace, Love and Flowers', a new "psycho-punk" tune, adds variety and interest to the album, if nothing else.

The new versions of their old stuff are as good (or bad), except that every now and then a little studio-sterility surfaces. The forty-five version of 'Sigmund Freud' oozes sweat, phlegm, and of course sludge all over the turntable and floor. It has been said it is the best song in the world to fry an egg to. The new version lacks almost all of the garage vigor of the old, which unfortunately was all the song originally had going for it.

Advice when listening to this must-buy of Montreal music is to leave the record without its sleeve under a dingy radiator for several years to let it mature and ripen. If the copy you obtain has no scratches or dirt on it, take it back.

Cold City Fiction

by Shelley Fishbach

Some serious culture brought forth an evening of tumultuous and ecstasy impacted delirium. Or so we were forewarned by the pajama-clad host of Cold City Fiction.

This appropriately entitled show, part of *Ultimatum II: New Literatures* was a gathering of Toronto's unknown and reknown artists. It began with two brief performances by writers involved with TO's arts magazine, *Impulse*. Slides and bongos accompanied Arnie Achtman's monologue concerned with the travails of being an actor. Eldon Garnet followed with *I Shot Mussolini*, a computer text performance presenting a farcical look at John Hinckley's brain and Ronald Reagan.

Delirium arrived swiftly with the appearance of *Violence and the Sacred*. A delirium produced by tedium. With bass viola, guitar, synthesizers, and backed by a screen of flashing images, the band served up an audio-visual assault. Screeches of the viola and occasional rifts of slide guitar over various beats of synthesizer proved that this band follows its credo to the letter - *we agree to disagree with each other and with our audience*. The whole turned out as of they were still caught somewhere in the middle of a sound check.

The images on the screen and the accompanying overdubbed voices were predictable. Mass political protests viciously squelched by riot police, funeral processions and Reagan chatting with the Pope were mixed with fragments of politicians' speeches, a discussion of death and some sinister infantile character singing *Happy boys and girls are useful boys and girls*. The band's nostalgia for the new is clearly supported by the fact that they're doing old stuff.

Luckily, the tedium was quickly erased by the arrival of something a bit more imaginative. The Nibelungenburo presents *Project for an Opera of the 20th Century* opened with composer Christopher Butterfield explaining his inspiration. "I wanted to write a little book, one that had never been written before, about the only revolution that ever mattered - the Dadaist movement." It was conceived as an historical book influenced by Wagner and Gertrude Stein, the only two artists who he considered had written with history in mind.

Nibelungenburo, with three key-boardists and a bass, played quick paced, jumpy New-Age music. The lyrics were a combination of Stein's repetitive style and the erratic, non-sensical elements of Dadaism.

The evening finished up with self-proclaimed Lord Krishna follower, F. Gordon W. Zealot. With a flock of adolescents gathered around him, Zealot played meditation tapes and read something on the purpose of regenerative sexuality!!

...and the offices were
empty by 1:30...



Sorcery and Secret Societies

by Riki Shore

"Whenever I have confronted that which was unfamiliar to me, I constantly sought neither to praise nor to condemn, but only to understand," - Spinoza

This quote hangs on a wall at the Galerie de Cinq Continents, which is currently housing an exhibit of African art. The small collection of fetishes, masks and other *objets d'art* highlights the role of sorcery and secret societies in African culture.

Sorcery is a common, yet perplexing aspect of life in the African countryside. The nomads produce small, decorated figurines made of wood, clay, paint and cloth. These fetishes are placed on altars of sorts to bring luck to their owners. They are important in such activities as maternity and childbirth, hunting, healing or for general well-being. Some are designed for individuals and are pocket-size, while others stand eight to ten inches high. The gallery has collected fetishes from areas such as Zaire, Luba, Warega and Ruba. They range in price from \$200 - \$3000, depending on material and age.

The show also features several initiation masks and head-dresses used by the secret societies. There is a helmet made from wood and painted cloth from the Ivory Coast, and a cowrie-shell decorated woven one with a large mohawk from Mali. Both are used for the women's secret society.

The initiation masks are used in special ceremonies similar to a Bar-Mitzvah. Adolescent boys and girls are put through a seemingly religious ordeal during which they pass into adulthood. One head-dress made from wood, painted cloth and an abundance of straw bears an uncanny resemblance to the Cowardly Lion. It comes from Yaka, and is sold for \$3000. Another mask from Tochoke, Angola has a dramatic face of dark, carved wood. A cornrow hairdo made of cowrie shells is an added feature, as these shells are a coveted status symbol of African nomads.

The exhibit was coordinated by gallery owner Elizabeth Lang, who is particularly fond of African art. An appealing aspect of the gallery is the splendid collection of worldly goods which are always for sale at relatively inexpensive prices.

Sorcery and Secret Societies in Africa will run until the first week in October. The Galerie de Cinq Continents is located at 1225 Greene Ave. in Westmount.

... Chewing with Chi.

continued from page 1

that wouldn't normally come for our kind of stuff. We don't usually do this, it was an experiment, but we tried to open their ears and eyes. Plus, Voivod is one of the better metal bands, they're very innovative. And if we had no faith in hardcore, we wouldn't play places like Station 10. We do it because we like the rapport between us and the audience.

Daily: How was the show at the Spectrum?

Chi-Pig: Cold response...

Daily: What do you think of straight edge hardcore? That is, Montréal based Fail Safe?

Chi-pig: They have good intentions, but were not into shoving it down people's throat. But it surely can't hurt.

Daily: Do you have plans for a new record?

Chi-pig: Well, right now we're on a four to five week tour in eastern Canada and in the States, where we've had good response. After that we're going back to Edmonton. We'll spend most of November writing songs. Our new record should be out next spring.

Daily: How do you see yourself as a hardcore band?

Chi-pig: We're more like a people band, we don't hurt anybody, we just try to have a good time. Actually, we're having the time of our lives.

Daily: When will you be back in Montréal?

Chi-pig: Not before six months to a year. We want to go to Europe first where our records have just been released as imports. They'll soon be available domestically.

West Point Student Conference on United States Affairs

Applications are invited for two delegates to attend the 39th West Point Conference on US affairs to be held at West Point, NY, from November 18-21. Preference will be given to U3 students with academic preparation in international politics, international economy and area studies. Application forms may be obtained from Susan Bartlett, Political Science, Leacock 415. Deadline: Sept. 23.



Public Service Commission of Canada

Commission de la Fonction publique du Canada

Employment Opportunities 1988

Having hired approximately 1,000 university graduates last year, the federal Public Service is continuing to search for talented people to join its ranks in 1988.

Employment opportunities are available for students graduating in computer science, economics, finance and mathematics. Career opportunities in purchasing also exist for graduates in engineering and business administration. If you are interested, please forward your application to the nearest office of the Public Service Commission of Canada by **October 30, 1987**.

If you have selected a career as a Financial Officer, please submit your application by **October 30, 1987** and present yourself at the Financial Administration Test of Technical Knowledge being held on **Thursday, November 12, 1987 at 7:00 p.m.** Candidates who have already passed this test or hold their RIA/CMA, CA or CGA are exempt from this exam.

Once again this year, the Office of the Auditor General is looking for graduates in accounting for their Audit Training Program. If you are interested in this program, your application should be sent to the nearest office of the Public Service Commission of Canada by **September 30, 1987**.

Persons wishing to join Canada's Foreign Service must present themselves at the exam being held on **Saturday, October 17, 1987 at 9:00 a.m.** An application need not be submitted in advance.

Employment opportunities are also available in other disciplines. To be considered for these jobs, you must forward your application to us for inclusion in our national inventory of applications.

For more information, please contact your campus placement office or the nearest office of the Public Service Commission of Canada.

The Public Service Commission is an equal opportunity employer.

Canada

TODAY

McGill Counselling Service presents a workshop for compulsive eaters and compulsive non-eaters at 15h00-16h30 in Rm.301, Powell Building. Info: 398-3601.

McGill Crossroads is meeting at 19h00-20h30 in Rm.310, Union. There will be a guest speaker from Canadian Crossroads International.

Player's Theatre Auditions will be held on September 17, 18, 19 for a 3 players production. No preparation necessary. Sign up outside Union Rm.308.

Gays and Lesbians of McGill is holding a dance committee meeting at 19h00 in Union 417. All welcome

Friday, September 18

McGill Nightline, a confidential listening/information service is holding its last information session for would-be volunteers at 16h30 in Union 425.

McGill School of Social Work is co-sponsoring a seminar, "Child Sexual Abuse from a Feminist Perspective", with guest speaker Florence Rush at 09h00 in Presbyterian College Auditorium. \$10.00 (students \$5.00).

Supplement meeting Friday, 16h00. Be there too.

Saint Stephen's Anglican Church

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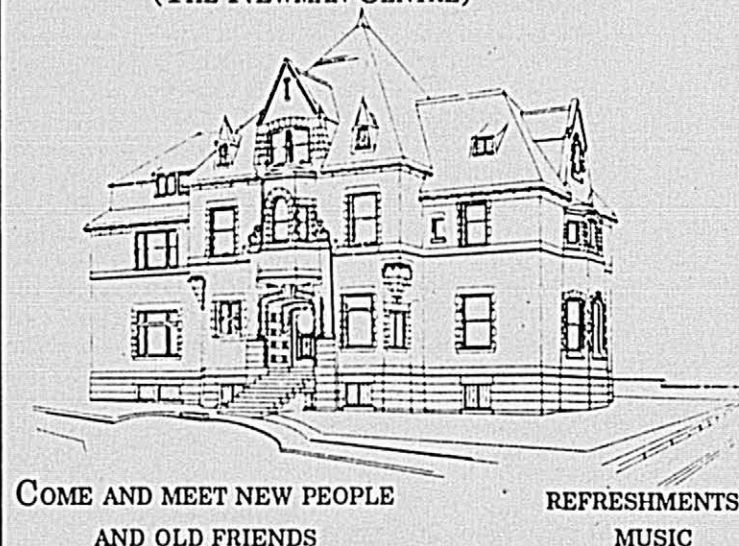
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ROSH HASHANA SCHEDULE

Wednesday & Thursday September 23rd & 24th	Thursday & Friday September 24th & 25th
6:34 p.m. Candlelighting	9:00 a.m. Services - Schachrit
7:34 p.m. Candlelighting (Thurs)	10:15 a.m. Discussion
7:00 p.m. Discussion	11:00 a.m. Services - Musaf-Shofar
7:30 p.m. Services	12:30 p.m. Festive Meal
7:50 p.m. Festive Meal	4:00 p.m. Taschlich
	5:30 p.m. Workshop

YOM KIPPUR

Friday, October 2nd Saturday, October 3rd

CHABAD HOUSE -- 3429 PEEL ST.

For more information, reservations and accommodations call 842-6616 -- \$6.00 per meal, Students no charge

Ads may be placed through the Daily, room B-03, Student Union Building, 9am - 3pm. Deadline is 2pm two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days; \$2.00 per day for more than 3 consecutive days. McGill faculty and staff: \$4.00 per day. *Exact change only, please.* Boxed ads are available at the cost of \$4.00 per day — no discounts on boxing.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 — APTS., ROOMS, HOUSING

McGill Student (Spanish speaking) is urgently looking for room and board with English speaking family. Please call Carlos at 288-2502.

Completely renovated 5 1/2 to share starting October 1. Westmount, 2 blocks from Vendôme Metro and Sherbrooke. Convenient for shopping. Call 487-2035 after 6pm.

343 — MOVERS

Student mover will help you move at a very reasonable cost. Local and long distance. Equipped, storage, insured (weekly Toronto). Call Turan at 747-0307.

350 — JOBS

Cashier and salesperson wanted full-time/part-time for a high class men's boutique. Please call Jean or Daniel at 272-0613.

Denim and sportswear manufacturer is looking for a part-time model, size 9. Call Zoé at 842-2219.

Bata Shoes: cashier & backstore help wanted/Hours: Mon to Fri 12h00 to 15h00 for cashier, and 2 afternoons a week for general help. Phone 861-5238.

352 — HELP WANTED

Bacchus Catering Company wants staff for film caterings. Flexible schedule. Approximately \$7/hour. Please call 932-3768 or 481-8353.

Secretary for periodic work on his/her Macintosh; thesis and other...; bilingualism, knowledge of IBM word processing are assets. Call James 521-5915. Odd hours, persevere.

Wanted — babysitter: warm, caring, experienced, for 2-month-old. Also light housework. 25+ hours per week. Non-smoker, references. Call 487-6896 between 6 and 8pm.

Help needed in grocery store, on weekends, as a driver and/or to stock shelves. Call after 1:00pm. Ask for Myer. 845-4716.

Two acoustic musicians needed for 5 evenings/week 4hrs/evening. Light background 2420 during the day.

Study skills and time management group. 3 sessions beginning September 22. Tuesdays 12-1pm. Counselling Service, Powell Bldg, room 301. Call 398-3601.

Bilingual professional services. Resumes, covering letters, translation, editing, typing (theses) etc. Also private typing courses. Reasonable rates. 342-8197 8:30am-5pm; 472-4621 evenings, weekends.

JOIN THE CLUB!!!

Attention all PC users — The Software Source has arrived! The Software Source is a software club that has the lowest prices (starting at an incredible \$4.50 per software program). Best Selection and guaranteed quality. Everything from graphics, accounting and educational to databases and spreadsheets. Choose one of our many membership options — rent or purchase our software programs. If you have an IBM PC or compatible don't hesitate, write to us for more information on how you can become a member of The Software Source!

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361 — ARTICLES FOR SALE

Bed, single captain's with 3 large drawers and a head board with shelf space. Call 345-1126.

IBM compatible 512K, 2 drives, monitor, tons of software. Complete system, hardly used. \$800. Call Michael at 288-4543.

For sale — *Medical Clinics of North America*. May 1962/March 1973. Hard cover. Good condition. Also *Physiologie Humaine*. Houssay. 2 volumes 931-3053.

For sale: Comterm PC. IBM compatible. 2 disk drives 256 ram (expandable). French/English keyboard. Green monitor. Software available. 931-3053.

Banana Republic of the North: EXXA a fantastic store — DC3 propeller, Maxima machine gun, bags with leather trim, etc... EXXA 550 President Kennedy.

Garage/apartment sale. Saturday Sept 19, 10-4, moving — everything must go! 3686 Ste-Famille, back entrance. Rain or shine!

U2 tickets — floor (general admission) 1 pair — must sell — best offer. Call 937-1915.

Fridge: Danby, mid-sized, ideal for students in res., perfect condition. \$170. Call for more info: Chris 272-5697.

Leather jackets — aviation — mouton collar — only \$325 (\$500 value) brown and black, US airforce trench \$50, French cavalry coat. EXXA Military Surplus, 550 President Kennedy.

U2 tickets available. General admission and other seats available. Leave a message at 767-4328.

EXXA Montreal's Banana Republic — underground fashion, army clothing, pants from \$9.95, trench coats from \$40, French, German, Israeli, Austrian, Dutch. Military Surplus, 550 President Kennedy.

Queen-size futon bed, single futon bed, large table/desk, set of sofa chairs and coffee table, wool carpets, lamps, book shelves, books, radio alarm clock, hair dryer. Phone 739-3385 or 286-9582.

370 — RIDES

Male airline ticket. Toronto to Vancouver with music. Café on St-Denis. Beginning mid-October. Steady. Pay. Send tapes to 426 St-Hélène, suite 310, Montréal, H2Y 2K7, by September 30. Roxanne Bensason 849-4039.

Resort hotels, cruises, airlines, amusement parks, now accepting applications for summer jobs, internships, and career positions. For more information and an application write, National Collegiate Recreation Service; PO Box 8074, Hilton Head, SC 29938.

Interested in working with the elderly, the mentally or physically handicapped, children...? Visit the volunteer symposium, Tuesday, Sept 22, 11am-4pm, Union 107. McGill Volunteer Bureau, Union 414.

354 — TYPING SERVICES

Typing Services: English — term papers, resumes and essays. \$1.00/page double-

spaced for students. Rachel 933-0078. Days and evenings. Near McGill.

Word Processing (Lougheed). Professional service. Courteous, reliable and efficient. Letter-quality printer. Downtown area. Specialize in thesis and research reports. Student & rush rates available. 934-1455.

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356 — SERVICES OFFERED

Fitness with pleasure: personalized programs designed in your own home or office. Rick Blatter, health & fitness consultant. Office hours: Saturday mornings 05h30 to 13h30, 625-1352.

Research assistant available. You set up the guide-lines and I'll scour the libraries for the information that you need. Call Ruben at 933-Vancouver to Victoria option. October 6, \$200, O.B.O. Phone 398-9296.

372 — LOST & FOUND

Leather jacket — men's. Lost in Arts 230, Friday, September 11. Black, size 42. London Fog. Call Rob at 398-6791.

FOUND — Watch. Union Building, phone 697-0842.

374 — PERSONAL

Hey! Sallori! Do you want a good time? Meet me at the McGill-Concordia Shaughnessy Cup Football game on Saturday, Sept 19 at 3:00pm 475 Pine Ave. (Currie Gym).

Port of Call: France. Venez nous voir au Café de la Paix. The sisters of Alpha Epsilon Psi bid you welcome. September 17 at 4pm at 3520 Durocher. 849-9266.

When? What? Where? How come? Why? What the @#%!! is ____? Ask McGill Nightline, an information and listening service. 398-6246. Mon-Fri 9pm-3am.

Maxime Fallis: 1st or 2nd year law: this sounds crazy, but I have a message for you from a mutual friend. Chris 272-5697.

Everything you ever wanted to know about engineers but were too wimpy to ask! Electric Pub-nite this Saturday, Sept 19, 8pm, Union Ballroom. Be there!

Port of Call: Greece. The sisters of Alpha Epsilon Women's Fraternity invites undergraduate women to participate in the "AEPsi Stupid Olympics" on Sept 17 at 9pm at 3520 Durocher. 849-9266. "AEPsi, it's all Greek to me!"

Does fraternity interest you? Wonder what it's all about? Come by Lambda Chi Alpha's open house, Tuesday Sept 22. Coffee and doughnuts 10:30 to 1:00pm. 3505 Peel Street.

Wanted: person(s) willing to run/jog on a regular basis (5-6 days a week); 30-40 minutes/day; 7 1/2 - 8 minute mile pace. Phone 848-9412. Ask for Sarah.

383 — LESSONS OFFERED

Flute and recorder lessons / cours de flûte traversière et de flûte à bec, theory, rhythm, for beginners or advanced, call 388-5164.

Bodybuilding...how to. Do you really need protein supplements, or is someone reaping profits needlessly? What do they do to your liver and kidneys? Rick Blatter, health & fitness consultant.

385 — NOTICES

Fun, different, brotherhood. Join Beta Theta Pi fraternity. Come see us in Union Bldg Lobby (11am-1pm) September 8-18 or call Serge at 677-1360.

McGill Christian Fellowship. Friday 18 Sept. 7:00pm, Leacock 232. Come and hear David Knight, IVCF director on "Whose Life, Whose Pleasure".

Hey, Frats, Clubs, Teams! Need publicity? We offer best rates on quality printed: caps, hats, T-shirts, sweats, polos and lacostes. Specialist in embroidering and crests. Call Brahm S. at 626-4291

Women's Rugby Practices, every Tuesday 5-

7pm, and Thursday 4-6pm on Forbes Field behind McConnell Hall. Come on out, no experience necessary. For info call 937-1200 or the Rugby Hotline 935-5571.

Auditions for "Godspell - the musical" Tues, Wed, Thurs, Sept 15, 16 & 17, 4-7pm, Arthur Currie Gym. Sing a song of your choice. For more info: 939-9625.

\$200 reward for information leading to the finding & testimony of a witness of a February 27/87 assault. This took place in the undergraduate library (basement).

Christian Fellowship! You are invited to join our weekly Bible Studies held at Presbyterian College from 7 to 8:30pm, Fridays. Campus Bible Study Group.

Come get zapped at Engineering's Electric Pub-Nite, where the power will NEVER fail! Saturday, Sept 18, 8 pm, Union Ballroom. Everyone's welcome, so be there!

GMAT — looking for an English speaker to study GMAT test. Call Yves at 738-2030.

Pizza, beer, TV, dance-floor, people, fun, Gerfs: the spot!

If you really want to have fun this weekend, Gerfs is the place, I promise.

New Order, The Cure, Eurythmics, the Rolling Stones, Madonna, Echo + the Bunnymen - Gerfs, we've got it all!

387 — VOLUNTEERS

Willing people needed to start McGill humor and satire newspaper. All positions. Tel: 845-6328 evenings.

Volunteers needed to provide friendly visits and accompaniment service to downtown elderly. Call Yellow Door services coordinator 398-6243.

STUDENTS' SOCIETY ELECTIONS

To be held on
OCTOBER 21 - 22, 1987

NOMINATIONS ARE HEREBY
CALLED FOR THE
FOLLOWING POSITIONS:

SENATE

Religious Studies	1 rep	Science	1 rep
Music	1 rep	Education	1 rep
Dentistry	1 rep		

Candidates must be members of the McGill Students' Society and:

- 1: be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies, or
- 2: be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program, or
- 3: be students in good standing who are registered full-time or in a limited program for a degree or diploma who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least members of the McGill Students' Society who are in the same Faculty as the prospective candidate, or 25% of the students enrolled in their Faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of Students' Society.

Official nomination forms are available at the Students' Society General Office, Room 105, 3480 McTavish Street. All nomination forms must have the candidate's signature, together with his/her year and faculty, address and telephone number. A pen sketch of 100 words or less and a photo of the nominee must be handed in with the nomination. All nominations must be submitted to the Students' Society General Office in the Union Building no later than:

FRIDAY, OCTOBER 9th 1987, 4:30pm — c/o Leslie Copeland, Operations Secretary, Students' Society General Office (Union 105)

Christina Sbrocchi
Chief Returning Officer

THE BEST IN LIVE ROCK & ROLL FRIDAY - SATURDAY

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